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Digest

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PUBLIC HONOR IS SECURITY

IF one can live long enough, one lives to see many things happen, some which are good, and some which we consider bad. It is not our own valuations which make that which happens either good or bad; there is a common denominator of The Good and The Bad, for The Good lives on for generations to come, and The Bad expends itself through its violence and its destructive elements, until it is submerged and dissipated as dust of its own disintegration.

We have now, in Canada, a Motion Picture Industry Council, in which exhibitors, producers, the trade press, distributors and the Allied Arts, such as laboratories, are welded together that they may function as one body with one voice. No longer shall we have a Tower of Babel, with a confusion of voices, for through a number of sub-committees, each autonomous in respect to their services, but each channeling their objectives through the Canadian Motion Picture Industry's Council, the Industry's welfare will be served and its public service broadened into a more direct and effective Public Relations.

The purpose of this newly-formed body is Public Relations, and these words have the widest latitude. They not only embrace all the various departments of our Industry, but reach out to Government legislators, the church, the school, commerce, trade, education, cultural institutions, social service, and they cross frontiers for international understanding, cohesion and cooperation.

The world is our stage and we are the players, trained to speak and act our parts well, to become specialists not only in what we produce, but in the distribution and merchandizing of our products, developing such a knowledge of our industry, of its actual services, and of its potentialities for greater service, that no one will have the courage nor skill to confuse us, or dis-

turb us, to diminish our self-confidence or our activities.

When one has a precious jewel, it is insured against theft or loss. It is given a proper setting. It is not handled or worn carelessly.

This Industry of ours is like a precious jewel. Its facets are many and its brilliance is almost bewildering. In value it represents so many cyphers that it becomes a mathematical figure beyond the ordinary person's power of comprehension. Every one of us who are active in our Industry have a stake in this jewel, but few of us have given serious thought to our stake, and many of us have been guilty of a very careless handling of this jewel until we awakened, but recently, to the fact that those who have helped us to preserve this jewel, are becoming as indifferent watchers as we are who are in possession of it.

Jewels worn on dirty hands make the dirt more conspicuous. We have, for many years, been throwing dirt at each other and some of it has stuck to our hands. You can be as white as newly fallen snow, but if someone drags you through a gutter you are going to come out dirty; therefore, we, in our Industry, must stop throwing mud and stop dragging each other through gutters.

We, in our Industry, were going down hill very fast in respect to our Public Relations, and we ourselves were responsible. At one time in our history, people spoke of us with emotion and excitement. Our Industry was a thrill in the theatre and, wherever people gathered for conversation, we were the ninth wonder of the world. We were the inspiration for a flow of conversation and the light which put a sparkle in the human eye.

What made the public become casual in their interest in us? What made us become so vulnerable to attack? Our theatres are finer, better equipped than they were in our glamorous

days; our pictures are better produced; we have better story material; we have better players; our field of publicity has widened; our exploitation has broadened until we have contacts such as we never had to merchandize our product.

One of our delinquencies is our lack of provision for Tomorrow. We are all too eager and too greedy to capitalize on Today and we *'let the chips fall where they may'*. As producer-distributors, we have no respect for exhibitors; and, as exhibitors, we have no respect for producer-distributors. Now, if we do not respect each other, how is it possible that the producer-distributor or exhibitor shall be respected by the public? *"Public honour is security; the feather that adorns the royal bird supports its flight; strip him of his plumage, and you fix him to the earth."*

We pay huge sums of money to authors of plays or books, but we rarely make a good impression on them for, after we invite their cooperation, we either ignore them or we treat them as if what they had written can be very much improved. Consequently, we do not make friends of such authors who, in leaving our presence, forget the money we have paid them, the publicity we have given their names, and call us names.

In an age which is very conscious of socialization, the anti-trust suits, including one in which a Government has been the prosecutor, have not added to our stature. In an age of increased living costs, of depleted fortunes and incomes through taxation, in a post-war era with millions of people all over the world without homes, without even a country and without sufficient food, at such a time when men, women and children pray for a loaf of bread, for warmth, for shelter, for some degree of security, the way we have talked and still talk about

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TORONTO

MPIC A Reality—Committees Set Next Meeting Held In February

The Motion Picture Industry Council, representing all branches of the Canadian industry, became a fact at the windup session of the national convention at the Chateau Laurier last week with the election of interim officers and unanimous passage of resolutions containing specific suggestions on public relations, box office, legislative problems and definite details on the financing and organization of the new body.

John J. Fitzgibbons presided over the conference, with Archie Mason, of Springhill, N.S., as secretary. The delegates settled down to business immediately following the opening address by Francis E. Harmon, vice-president of the Motion Picture Association of America, first subject on the agenda being the formation of an organization which will represent the whole motion picture industry on a national scale.

The sub-committees brought in Resolutions which were submitted to the general body, discussed thoroughly and only ratified by the consent of the general body, but which will not be finalized until these Resolutions have been submitted to their respective organizations for consideration and approval. The time for such ratification is not later than the end of December for in February there will be a meeting of The Canadian Motion Picture Industry Council to finally adopt the Resolutions which have been approved.

Named to the four key executive positions were John J. Fitzgibbons, president of Famous Players Canadian, as chairman; David Griesdorf, general manager of Odeon Theatres (Canadian) as vice-chairman; Arch Mason of Nova Scotia Allied Exhibitors, secretary-treasurer; and Arch. H. Jolley of Motion Picture Theatres Association of Ontario, assistant secretary-treasurer.

Attending this meeting were the following delegates and observers, including guest speakers: The Hon. Robert Winters, Reconstruction Portfolio, Federal Government; and Francis E. Harmon, Motion Picture Producers and Distributors Assoc. and one of the leading organizers of the American Film Industry's Council.

Other observers were representatives of the Press, including Charles Lazarus, Motion Picture Herald, William Gladish, Box-Office, representatives of the local press and Quebec press. Representatives of the Canadian Film Trade Press, namely, Hye Bossin, Canadian Film Weekly, and Ray Lewis, Canadian Moving Picture Digest were present as delegates.

From Famous Players Canadian Corp. the delegates were: John J. Fitzgibbons, elected Chairman; R. W. Bolstad; Morris Stein; Larry Bearg; Jim Nairn and Bob Beauvais (Observer).

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HAMILTON MANAGERS ELECT OFFICERS

The Hamilton Theatre Managers' Association held their annual meeting for election of officers at which time the following were elected to the Board of Directors for the 1949-50 term:

President: Mel Jolley, Century Theatre; Vice-Pres: Paul Turnbull, Granada Theatre; Sec. - Treasurer: Mrs. Jean Ford, Windsor Theatre; Board of Directors: Kent Craig, Strand Theatre; Ed. Hubbard, Community Theatre; Oscar Lang, Delta Theatre; J. P. McDonough, Tivoli Theatre; R. E. Maynard, Palace Theatre.

Harmon, Winters Praise Canadian Film Industry

As each of the delegates and observers who attended the conference at Ottawa will receive the minutes of this most important meeting in which Exhibition, Distribution, Production, Allied Units (including Laboratories), and the Trade Press were represented, it is not our purpose to give our readers a detailed account of this conference, other than to mention that the conference was a spirited one and that there was no time lost in cementing the different Units of our Industry.

Reconstruction Minister Winters, in welcoming the 60 odd delegates, spoke highly of the part played in the war effort by all branches of the industry and noted that this close co-operation continued during peacetime. Mr. Winters also praised the activities of movie theatre managers, particularly in the smaller communities, who were leaders in civic affairs and who made their theatres community centres.

In winding up the proceedings, attended by some 60 delegates and observers from production, exhibition and distribution across Canada, Fitzgibbons expressed great enthusiasm and satisfaction for what had been accomplished in the two days of intensive general and committee meetings.

Despite the prediction here by Francis Harmon, vice-president of the Motion Picture Association of America, at yesterday's session that within "three to six months" Canada's new all-industry group and the one formed by the U.S. industry at Chicago in August "would be organized in one body under the same name," work within one committee meeting proceeded on the premise that the new Dominion organization would set up a public relations program of its own, instead of following the Chicago plan.

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DEMILLE HONORED

Cecil B. DeMille was unanimously voted the Motion Picture Pioneer of the Year by the Board of Directors of the Motion Picture Pioneers, it has been announced by Jack Cohn, President of the organization.

Cohn stated that the board's recognition of DeMille's outstanding contribution to the industry was marked by his glorious record of producing 68 pictures during his 38 years in the motion picture business — with all but one a box office success. It is interesting to note, he said, that the DeMille record of 68 pictures equals his age — 68 years.

Presentation of a plaque will be made to DeMille on the evening of November 16, at the Waldorf Astoria Hotel before an audience of 1000 Motion Picture Pioneers.

Membership in the organization is limited to those who have been associated with the industry for 25 years or more and attendance at the dinner is limited to members.

1 MAN DECISION ALTA. GOES TO ARBITRATION

After the failure of F. J. Fitzpatrick, Calgary inspector of the Board of Industrial Relations, to bring about a settlement, the dispute between the Motion Picture Projectionists' Union, A.F.L., and eight local theatres is to be submitted to a board of arbitration.

The dispute is over a recommendation of Mr. Justice C. C. McLaurin that theatres in Edmonton, Calgary, Lethbridge and Medicine Hat should have only one projectionist instead of two as at present.

"PINKY" BREAKS RECORDS

Shattering all previous records, Darryl F. Zanuck's production of "Pinky" played to a total of almost 20,000 patrons over the weekend at the small Astor Theatre in Boston.

Every record for the theatre fell on Saturday when the 20th Century-Fox picture hung up an all-time gross and attendance mark at the house.

On Sunday night, it was estimated that over 1000 people were turned away because of a street line which waited for two hours to enter the house.

RAY PRESENTS



IT is with a great deal of pleasure that I talk of Paramount's picture, "The Heiress", a William Wyler production starring Olivia de Havilland, Montgomery Clift and Ralph Richardson, with Miriam Hopkins a distinguished member of the cast. I attended a private screening at The Towne Theatre recently.

During my visit to London, I heard a great deal of talk concerning the stage play of "The Heiress" which I was advised not to miss, for it was The Hit of London despite the fact that there were several outstanding plays then being presented. It was impossible to secure seats for "The Heiress" which was sold out for several weeks in advance; therefore, I looked forward with anticipatory pleasure to seeing the screen adaptation.

The story is of a motherless girl who lives with her father, a well-known physician, and a romantically - inclined maiden - aunt. The dead mother of the girl had been a very beautiful and fascinating woman, and the physician (Ralph Richardson) cannot but compare his rather plain and inhibited daughter with her radiant mother who has passed on.

Olivia de Havilland is the daughter, so outwardly suppressed that what inner charm she may have remains unexpressive, until a young and handsome adventurer (Montgomery Clift) singles her out for his attention and courts her, principally because she has ten thousand pounds per year in her own right, and she is most likely to be the heiress of thirty thousand pounds a year from her father.

THIS persuasive and magnetic young man woos the shy girl with such an air of sincerity that one never is certain that she did not personally attract him, although it is evident that "The Heiress" was the main attraction.

The physician is opposed to his daughter's marriage, because he finds his daughter so unattractive from a masculine point of view that he is convinced that the young man is only a fortune-hunter. In his efforts to persuade his daughter to forget the young man, he takes her abroad, hoping she will forget the young man, hoping that her visit will at least give her a sparkle. But he revisits the scenes where he and her mother were so happy in each other's love; and he fails to note that his shy daughter, because she is in love and believes that she is loved, has acquired a certain degree of beauty and animation.

The physician and his daughter sail for home, and the physician makes a last effort to convince his daughter that her lover is selfish, that he is a fortune-hunter. After dismissing the young man's proposal of marriage, he decides to be brutally true, and advises his daughter that no man could love her, that she had best continue her embroidering since it is the only thing which she can do with perfection.

THIS tirade is almost like a physical beating to the girl who convinces herself that her father has always despised her; and she persuades the young man to elope with her that very night. They arrange the time and the manner of the elopement, and eagerly the girl packs a few belongings, confiding in her aunt what she is about to do. But she also advises her aunt that she has told her lover that her father really despised her and that he might disinherit her as a result of her elopement. The aunt, despite her romanticism and her desire that her niece shall love and be loved, is disturbed and involuntarily exclaims, "I wish you had not told him that".

Then comes the fine and tense scene of the waiting; and here the audience becomes as hopeful and as tense as the girl. As the appointed time passes, the lover does not appear, and the girl and the audience realize that the girl has been jilted, that the young man was indeed only interested in "The Heiress."

The shock which comes with realization makes a woman of this shy young girl, a woman of such strength of character that she takes on the qualities of the early pilgrim women. But such qualities are tinged with a degree of bitterness and a sense of having been cheated by Life, particularly by her father, from whom she is completely estranged until his death, a death which leaves her untouched and indifferent to the fact that she is The Heiress.

THE young man returns, aware that she is now 'The Heiress', makes excuses for his flight, and there is one scene in which he surveys the girl's home, satisfied that soon it will be his home, that reveals a rare subtlety in his trionic ability by Montgomery Clift, who is particularly well cast and who gives a most colourful performance.

The girl leads her former lover on to believe that she still believes in him, and she again plans an elopement, for which he leaves the girl's home to make preparations.

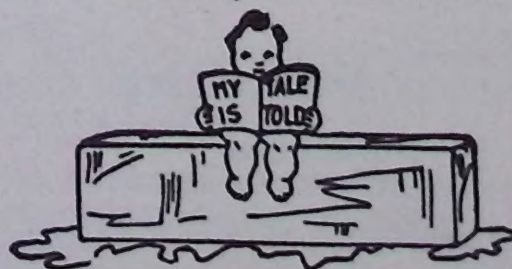
This is a big scene for Olivia de Havilland who carries through the suspense until the finale, when the lover returns to find that the girl has not only locked him out of her home, but out of her heart and her life, as he first knocks upon the door, then pounds on it, calling upon her name for admittance, as the lights go out in the home and silence is the only response.

You will, therefore realize that the finale is a provocative one, and men and women will discuss it with each other, for while it may be said that, "The Heiress" is essentially a woman's picture, it has about it a charm and a plausibility, that will prove entertaining for men.

OLIVIA DE HAVILLAND adds another fine characterization to her other outstanding performances. Her only difficulty is in making herself look plain, for she is such a beautiful woman; but she manages to so successfully submerge her own radiance that her characterization rings true throughout until, when she emerges from her cocoon, you can easily imagine how love could transform her into a radiant, beautiful woman.

Ralph Richardson, who is such a splendid artist, adds greatly to the reality of "The Heiress." He, also is perfectly cast; and it was good to again see Miriam Hopkins, who can always be depended on for excellent work.

"The Heiress" will take you back to the atmosphere of "Smilin' Through" — to "Barrets of Wimpole Street" — to "Little Women" — to an era of Romance, a period when ladies excelled in embroidery and elopements. It should have a universal appeal in large cities as well as in small towns; and I congratulate both Paramount and William Wyler on its excellence.



Toronto and District

By BILL PRESS

FOLLOWING the big meeting last week, a number of the distant delegates entrained for Toronto for a visit with company executives here. Among them was J. A. Mason of Springhill, N.S., a member of the Nova Scotia Legislature, who had been elected national chairman of the Motion Picture Exhibitors' Associations of Canada in succession to the energetic J. J. Fitzgibbons.

Arch Mason, who called the Ottawa conference "the most important meeting the the history of the Canadian film industry", was looking forward to a visit with his relatives at Hamilton after his Toronto stay.

* * *

Also seen in Toronto after the Ottawa meet, were Bob Hurwitz and Mrs. Hurwitz, Misho Triller and Ken Beach of the Winnipeg contingent. Bob Hurwitz is still seething with plans for a Winnipeg Variety Tent, he says. The latest news of the project is that club rooms are planned for the Marlborough Hotel.

* * *

"Lost Boundaries" was good enough to hold for a fifth week at the Towne Cinema in Toronto while "Portrait From Life" had a similar run at the Odeon Hyland under the later's adult patronage policy.

* * *

The unfortunate death occurred on October 18th of Harry Garalick, well-known in Eastern Canada, interested in the Bloor-dale and Paradise Theatres, Toronto. The funeral was held on October 19th.

CANADIAN PARAMOUNT MEETING PLANNED

Gordon Lighstone, General Sales Manager of Paramount for Canada recently returned from a New York conference on "The Heiress" and "Sampson and Delilah", announced last week that he would be holding a Canadian meeting of the same type to formulate sales and exploitation plans for the two Paramount super-specials. The meeting will be held sometime during the next two or three weeks.

A long-awaited opening of the Odeon Theatre, Stratford, occurs next week.

FABIAN REPORTS ON WORLD SERIES TV

The consensus of opinion on large-screen televising of the World Series, after the grosses were in last week, seemed to be that, as the old saying goes, 'you can't sell what other people are giving away free'. Although theatres did well with the series, SRO signs were notoriously absent during the televising. Si H. Fabian, pioneer in World Series pickups, returned to his original contention that special programming is the only pay-off solution for the TV-theatre set-up. In regard to the series, Mr. Fabian stated:

"Theatre television hit something between a double or triple in the recent World Series. Although we would have liked to hit a home-run, a complete sell-out, theatre television showed potent hitting power in the matinees. Without it we probably would not have a chance to get on first base.

"In our Fox Theatre, the receipts for the matinee television performances of the World Series added up to four or five times those we could have expected for the regular film features during this period, including a booming concession business.

"In testing seriously the television drawing power in our theatre under present non-exclusive conditions, we decided to advance the boxoffice prices to \$1.20 on weekday matinees from 55c and increase them to \$1.50 on the weekend from 85c and 95c. Furthermore, we played our regular double film feature into its third week while competitor theatres changed their bills with new film features. Despite this, the Fox Theatre in Brooklyn pulled record matinee audiences for the World Series games.

"We will continue to experiment and test this new medium of theatre television as an adjunct of the film business. As important events become available, we will theatre televise them and get some more answers until we know finally how to utilize it best."

The Canadian Moving Picture Digest

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Football pictures do not seem to click with the public even at the height of the gridiron season. "Father Was a Fullback" had one week at the University and Eglinton Theatres, Toronto, as compared with the long run of "The Fallen Idol", a Selznick-Reliance release. The succeeding attraction at the two units was "Under Capricorn".

* * *

"Sword in the Desert" at Loew's Uptown Theatre, Toronto, brought some controversy because of its alleged anti-British theme and the newspaper critics were inclined to be sharp in their comment. It proved to be good publicity, however, because the picture had to be held for a second week.

* * *

"Christopher Columbus", which is playing the Odeon circuit, has been arousing some public criticism on technical grounds although there is general agreement that the Technicolor production is a pretty picture in itself. Its Toronto opening at the Odeon on Carlton Street was delayed because of the holdover of "Ichabod and Mister Toad".

Correction: Both "Queen of Spades" and "Quiet Week End" are Associated British released through International Film Distributors. Both were reported in last week's Trans-Canada Showings as released through another company.

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CMPTC COMMITTEES*(Continued from Page 2)*

From Odeon Theatres of Canada Limited, Toronto head office: Dave Griesdorf, elected Vice - president; George Peters, and others whom you will find on the list of sub-committees.

From 20th Century Theatres Nat Taylor; from Consolidated Theatres, Quebec, Arthur Hirsch; from United Amusements, Montreal, Bill Lester; and from Confederated Theatres, Johnny Genatokos; from Provincial Theatres, Edouard Gauthier, Montreal; from France Films, J. M. De Roussey; from Quebec Productions, Montreal, Rene Germaine; from Renaissance Films, Sam Gagne; from National Film Board, Ross McLean; from Crawley Films, Ottawa, F. R. Crawley, and R. G. Fraser; from Associated Screen News Laboratories, B. E. Norrish and William Singleton; from Audio Pictures and Film Laboratories, Toronto, Hans Tiesler; from Premier Operating Company, Gurston Allen. Among the names mentioned are some who are delegates from their various local and provincial organizations, such as Gordon Spencer from the Maritimes, President of Allied; and Archie Mason, from the Maritimes, who was elected secretary-Treasurer of the Canadian Motion Picture Industry Council; Arch Jolley, elected Assist. Secretary, and who is the Executive Secretary of the Ontario Motion Picture Theatreowners Assoc., Ken Beach from the Manitoba Exhibitors Assoc. and Bob Hurwitz of Manitoba and Misho Triller from Winnipeg.

Also present were Mat Parke, G. Meller, E. Lacombe, Jack Watson and Arch Newman.

Before giving you the sub-committee members, who are all accredited delegates, we must mention Ray Tubman, who had a conspicuous hand in the arrangements and who is such a wise showman in the field of showmanship and Public Relations.

The Committees and members are as follows:

PLANNING COMMITTEE

John J. Fitzgibbons
George Miller
Larry Bearg
J. Chisholm
Gordon Lightstone
Dick Main
Archie Mason
Morris Stein
Arch Jolley
Reuben Bolstad
F. Dillon
P. W. Mahon
J. Arthur Hirsch

RESOLUTIONS COMMITTEE

M. Stein - Convenor
N. A. Taylor
R. W. Bolstad
G. Allen

*(Continued on Page 7)***HIGHLIGHTS AT THE CMPTC**

CMPTC Decides Resolutions Submitted by Various Committees Must Be Unanimously Approved, Presented to General Body, and Approved by Delegates.

John J. Fitzgibbons Appointed Chairman — States Meeting "No Place to Pull Chestnuts Out of Fire".

Fitzgibbons — "When we leave here we will be taking step forward in lifting the dignity and importance of this industry".

Francis S. Harmon, Secretary of the American Motion Picture Council, Guest Speaker: "What we did during the War Years with patriotism as our motive, we can do for the industry".

Fitzgibbons — Conference Reveals Tribute to an Industry, "that representatives have come to Ottawa at their own expense to set-up, blue-print and to give honour to this industry".

Greeting Brought by Harmon from Eric Johnson and Ned E. Depinet.

Harmon — "No meeting is complete in U.S. or Canada of Industry's importance without each other's representatives present".

Harmon — "There was never a time when the Canadian Film Market was more important to the U.S."

Reference to Tourist Trade Stimulated Through Newsreels with Canadian Background Shown in the U.S. — In '48, 50% of Tourist Increase in Canada Paid More Than Export Revenue to U.S. From Films Imported.

Newsreel Subject "Neighbors To North" Shown in 12,000 U.S. Theatres.

Harmon — "This industry has 4 ships for defence—Showmanship; Salesmanship; Leadership; Craftsmanship — we've got what it takes to win with our four ships".

The Hon. Robert H. Winters, Minister of Reconstruction, Guest Speaker.

Tribute Paid to Harmon for Coming to Canada to Help Co-ordinate the Film Industries of Two Nations.

Winters — "Cannot forget the part the Canadian Film Industry played in Canada's War Effort".

George Peters (Odeon) Replies to Harmon Address, Speaks on Behalf of Odeon Chief, The Hon. Earl Lawson, who is still ill and Unable to be Present.

Peters—"What we do here must fit in with International Events".

Winters — "Manager of Theatre in Community Centres has become leader — theatre in small communities particularly taking place of former Church Leadership".

Winters — "I have nothing but commendations for what this Industry has done for, from what I have seen, this Industry is in good hands".

(More Highlights on Page 11)

THIS TIME, CHRISTOPHER COLUMBUS LANDED AT THE BOX-OFFICE



Compared to the splash surrounding the arrival in America of **CHRISTOPHER COLUMBUS** with color by Technicolor, that 1492 landing was small time. The picture had 100 day-and-date key run openings across United States alone plus 150

others around the world from Halifax and Hong Kong to Tierra del Fuego. Photo is a location shot during filming in the West Indies. The lady at left is a young Caribbean beauty, it says, one of the many in the film.

J. ARTHUR RANK Presents **FREDERIC MARCH** in **CHRISTOPHER COLUMBUS**, (Adventure-Spectacle), Color by **TECHNICOLOR**, co-starring Florence Eldridge, Francis L. Sullivan, Linden Travers, Kathleen Ryan, Derek Bond. A Sydney Box Production. Released by Eagle-Lion.

BOOK IT NOW FROM EAGLE-LION

« Capital Story »

By WILL McLAUGHLIN

FRANK GALLOP, manager of the Centre Theatre, reports to this department that "Not Wanted" was just what his customers wanted during the week he played Ida Lupino's social problem film. Previous bookings prevented the hold-over, but Frank has arranged to play the Astral release for a run of two weeks in the near future.

* * *

Louis Gauthier, manager of the Cartier Theatre, Hull, and Mrs. Gauthier have just returned from an enjoyable vacation in the Southern States, having gone as far as New Orleans.

* * *

The Ottawa branch of the National Film Society opened its 15th season with the showing of three films on Sunday, October 16 at the Glebe (Odeon) Theatre. The program included the British-made "Hue and Cry", and two French-language shorts; "Irma la Voyante", with the comedian Fernandel and "Ermite du Ciel". Ten programs have been arranged for the season, with alternating Sunday shows at the Glebe on Sunday afternoons and Monday evening shows at the National Museum.

There was a move at the outset of the Ottawa conference to censor the press reports of the discussions. On second thought, however, the proposal was withdrawn, apparently because of a realization that those who fret at film censorship could hardly impose restrictions on the freedom of the press.

Fern Marleau, assistant manager of the Imperial Theatre, is acting manager of the west-end Century Theatre following the resignation of Ted Smiley, who is going into another line of business.

* * *

Over at the Capitol (Famous Players) Theatre, manager Ray Tubman is doing tremendous business with that "happy" Technicolor production from Metro-Goldwyn-Mayer. In any other Ottawa theatre but the big-seated Capitol, "In the Good Old Summer Time" would rate a second or third week. A backlog of fine pictures also prevents the Capitol from holding over some of the bigger draws.

* * *

George J. Forhan, Jr. has been transferred from the Capitol Theatre, Kingston as assistant to Henry Marshall at the Regent Theatre, here. His father is the well-known manager of the Belle Theatre, Bellville.

HARMON, WINTERS

(Continued from Page 2)

Harmon's prediction came as considerable surprise to the delegates, a good portion of whom have the feeling that the new group should be kept as individually Canadian as possible, since it was felt that many of the problems in the U.S. did not really affect the Canadian industry.

Through the various resolutions — five in all, covering general public relations, box-office promotion, intra-industry relations and finance and organization — were given unanimous approval by the general assembly today, a considerable amount of discussion arose over whether the larger organizations should have proportionately higher representation on the permanent council, since they would be contributing the major share of the costs. However, the issue was finally resolved with the contention from other delegates that since it was the industry as a whole that was the important thing, the various groups must be satisfied to forego personal interests. A satisfactory system of representation was then established.

CMPIC COMMITTEES

(Continued from Page 5)

PUBLICITY COMMITTEE

J. Nairn - Convenor
H. C. D. Main
J. Chisholm

GENERAL PUBLIC RELATIONS COMMITTEE

F. Dillon - Convenor
M. S. Joiner
K. M. Leach
R. Hurwitz
G. Miller
P. Langlois
H. Bossin
H. C. D. Main
B. C. Salamis
A. Mason

BOX OFFICE PROMOTION COMMITTEE

J. A. Hirsch - Convenor
L. I. Beary
G. Spencer
M. Stein
G. Lightstone
D. Griesdorf
W. Lester

LEGISLATIVE COMMITTEE

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P. W. Mahon
R. W. Bolstad
M. S. Joiner
N. A. Taylor
G. Peters
C. Bourassa
H. Tiesler
F. Dillon
K. M. Leach

INTRA-INDUSTRY COMMITTEE

J. Chisholm - Convenor
G. Allen
H. Romberg
G. Ganetakos
Miss Ray Lewis
Rene Germaine

FINANCE COMMITTEE

R. W. Bolstad - Convenor
W. Singleton
G. Lightstone
G. Peters
B. Freedman
M. Triller

Screen Reviews

By STEPHEN VISE

"WHEN LOVE CALLS" (Alliance Release). A gay romantic Italian musical comedy starring a perfect love pair, Gino Bechi and Silvana Pampanini.

Just sit back and relax when you see this picture. It's not in the powerful realistic traditions of most modern Italian movies, and it hasn't the gaudy, colossal Technicolor of American musicals; but believe me, it has charms all its own! For one thing, the music is better and more varied than comparable American films. You'll hear selections from Donizetti, Mozart, and Rossini, Neapolitan folk songs, and an original tune you'll be humming for a long time afterward. Gino Bechi, who has appeared on the American concert stage, possesses a rich, full-bodied baritone voice which is at once emotional and perfectly controlled. He's also fortunate in being a fine actor and having the robust blond good looks of a Northern Italian. Opposite him is Silvana Pampanini, a dark-haired sultry girl who was Italy's 1946 Beauty Queen. Besides this distinction, she has real singing and acting ability.

The couple are cast as a man and wife. Both are celebrated opera singers and chased about by the opposite members of their sex, until they become jealous of each other, quarrel, and seek numerous reconciliations. What lends interest to this familiar story are its individual scenes and characters — the backstage antics of performers, the comic Neapolitan thugs who are artists in crime, the hectic cross-Italy carriage chase, and the touching love scenes and music. Actually, the picture is a combination of real opera and horse-opera, real drama and cloak-and-dagger drama, plus a touch of the four Marx Brothers in "A Night At The Opera". But all this makes for a unique kind of entertainment.

"LOST BOUNDARIES" (Film Classics; Astral). A poignant real-life drama about Light-skinned Negroes who "pass" for Whites; acted and directed with rare sensitivity and intelligence.

Louis de Rochement's newest documentary proves that truth can be as dramatic as fiction. Based on a true Reader's Digest story by Walter White, the film tackles the Negro problem in an original and penetrating way. Instead of the thrilling combat background of "Home Of The Brave", it deals with the problem in the quiet and intimate atmosphere of a small, friendly New England town. The story is told in chronological order, but this usual disadvantage is completely offset by natural crises and fine acting, giving the picture a variety of moods.

The story begins with a Negro doctor passing himself off as White to practice his profession. He and his wife keep in secret contact with their Negro friends, but they raise their two children as Whites and become respectable members of a White community. It is when naval intelligence discovers the doctor's origin and refuses him a commission, that the children and community learn the "awful secret". Here then is the climax; for the children now face Negro insecurities, and the community is caught in the ironical dilemmas of its prejudices.

The "White Negroes" are portrayed by Whites who respond to their tragedy with remarkable sympathy. Mel Ferrer and Beatrice Pearson, both mainly of the stage, act with intense sensitivity and dignity. Richard Hylton, the son, captures the sudden horror of discovering himself an outcast with positive brilliance. The bit parts are played by the citizens of Portsmouth, New Hampshire, where the picture was chiefly filmed. They have completely entered into its spirit.

Reports Of CMPIC Committees

THE COMMITTEE ON FINANCE AND ORGANIZATION

That this conference set up a permanent organization in accordance with the following principles:

1. To name the permanent organization "The Motion Picture Industry Council of Canada".
2. The Council shall consist of 20 members who shall be the official representatives of the following bodies in the industry:
 - (a) The eight provincial theatre associations.
 - (b) The Canadian Motion Picture Distributors' Association.
 - (c) The Laboratory and Producing Association.
 - (d) The 16 mm. Film Distributors Association.
 - (e) The trade press.

The above associations shall be entitled to the appointment of representatives and alternates as follows:

Motion Picture Distributors' Organizations	4
Association of Motion Picture Producers and Laboratories	2
Ontario Exhibitors Associations	4
Quebec Allied Exhibitors	3
Maritimes Exhibitors Association	2
Alberta Exhibitors Association	1
Saskatchewan Exhibitors Association	1
Manitoba Exhibitors Association	1
British Columbia Exhibitors Association	2
The travelling expense to the Council meetings of each delegate shall be borne by the Council.	

The same number of observers as delegates from all segments of the industry are to be invited to each Council Meeting. The delegates only have the power to vote.

All observer expenses are to be borne by their individual association or organization.

3. The permanent headquarters of the Council shall be at Toronto where there shall be located the office of a permanent secretary-treasurer who shall be appointed by the Council at a salary or honorarium to be set by the Council. It is recommended that Mr. Arch Jolley be the interim secretary-treasurer, provided his present employers, the M.P.T.O. A.O. agree.

4. The Council shall meet at least two each year during the weeks of the first of February and the first of October providing that motion of the exact dates and the place of meeting be given by the secretary 30 days in advance. Therefore, the next meeting of the Council shall be at Toronto during the week of the first of February, 1950. It is intended that most meetings will be held at Toronto

but the Council will decide from time to time the place of any meeting to be held outside of Toronto.

5. The Council shall appoint from year to year the membership of the following five permanent committees, providing the chairman of each such committee shall be a member of the Council. The number of members of each committee shall be left open and the members shall be freely chosen from within the Industry.

- (a) General Public Relations including publicity and basic research.
- (b) Legislation and Taxation.
- (c) Box Office Promotion.
- (d) Intra-Industry Relations.
- (e) Finance and Organization.

6. The Council shall at its first meeting elect and appoint the following officers:

Chairman
Vice-Chairman
Secretary-Treasurer
Chairman of the 5 Committees

Any person so elected shall hold office only so long as he is a duly authorized representative of his association.

7. It is recommended that this Conference appoint the present Organization and Finance Committee, to be aided by G. Allen, H. Mandell and H. Romberg for the purpose of drawing up and submitting in draft form to the members of Council at least 30 days before the February 1950 meeting, a charter (if deemed advisable), Constitution and By-Laws. The Committee if so appointed is to have power to retain added legal advice if necessary.

Pending the formal ratification of the proceedings of this Conference by the various Member Associations and the final organization of the Industry Council which should be completed at the meeting scheduled for February 1950, all present committees be asked to continue in office and there should now be temporarily appointed to hold office until the first official meeting of the Council:

- (a) Chairman
- (b) Vice-President
- (c) Secretary-Treasurer

Quorum shall consist of 11 members of the Council.

Your committee further recommends that the Council, when formed, accepts as a basic principle for its operation that final action by the Council on any matter must be with the unanimous approval of all members of the Council present without prejudice to any further consideration of any recommendation.

REPORT OF THE GENERAL PUBLIC RELATIONS COMMITTEE

The General Public Relations Committee recognizes the need for an industry wide public relations program to provide ideas and material through which the public might be better informed about the motion picture industry as an important social and economic institution, locally and nationally. To effectively correct, through public mediums of expression and through legislative and other representative persons, irresponsible criticism of our industry and its people, and to bring a better understanding to the members of our industry of the importance of their own co-operation toward the realization of our aims.

This committee recommends, therefore, that a permanent national public relations organization, comprised of representatives from all branches of the Canadian Motion Picture Industry, be established and authorized as the official public relations body of the Canadian Motion Picture Industry and that a permanent bureau of paid personnel be established to implement a public relations program.

It further recommends that a substantial fund be set up for the operation of the public relations organization.

FINANCE

The expenses of Council shall be borne as follows:

Exhibition	67½%
Distribution (35 and 16mm)	25%
Laboratories & Production	7½%

100%

The 67½% contribution on the part of Exhibition shall be proportioned and paid by the provincial associations as follows:

Ontario	42%
(to be divided between 2 associations)	
Quebec	24%
British Columbia	11%
Maritimes	7%
Alberta	7%
Manitoba	5%
Saskatchewan	5%

100%

It is suggested that the interim budget for the year beginning December 1st, 1949, shall be \$10,000 subject to modification at the February meeting when the financial requirements of the Council will be more definitely known.

(Continued on Opposite Page)



Left to Right: C. D. H. Main, Ross McLean (NFB), A. J. Mason, Hon. Mr. Winters and J. J. Fitzgibbons.

REPORTS Cont.

This committee has investigated various suggestions submitted and in order to give immediate impetus to a program recommends the following for the consideration of the permanent public relations organization:

1. That a program of information sheets which can be collected into a manual of public relations information be drafted. These papers should be written and distributed throughout the Canadian Motion Picture Industry. Subjects would include general information on public relations theory and practice and would outline activities that might be initiated to satisfy needs peculiar to any given location or development. This program would be designed to assist the local theatre manager in carrying out a realistic public relations program within his own trading area.

2. That necessary steps be taken to achieve inclusion in Canadian newspapers and periodicals of a column dealing with motion pictures.

3. That the permanent national public relations group establish and maintain a research and information library from which might be drawn statistical information and other material or speeches for the public relations use of recognized industry personnel.

4. That a panel of qualified public speakers be drawn up on a regional basis, such speakers to be available on request and that the public relations organization undertake to defray their expenses and offer a nominal remuneration for their services.

This committee recommends that other material placed before it be tabled for the consideration of the permanent public relations organization.

THE INTRA-INDUSTRY RELATIONS COMMITTEE

1. That a permanent Intra-Relations Committee be established to deal with those subjects in the public relations field which pertain more particularly to the relationship of the people in the Industry to one another.

2. That this permanent committee alert any committee or all committees to any developments which may arise to disturb inter-Industry relations.

3. That this permanent committee advise the special committee or committees of any developments which may arise to disturb public relations.

elopments which may arise to disturb public relations.

4a. That a special committee be appointed to give immediate attention and study to the Briefs submitted to the Royal Commission on National Development in the Arts, Letters and Sciences, as these Briefs may affect Free Enterprise in general, and in particular the Canadian production, distribution, and exhibition of motion pictures and television.

4b. That the Council submit a Brief on behalf of the Motion Picture Industry to this Royal Commission, and that a special committee immediately be formed to draft said Brief.

5. That producers be encouraged to have their star personalities, and particularly those of Canadian origin, make more personal appearances in Canada on behalf of the Industry.

6. That all producers and distributors be encouraged to instruct their publicity staffs to align their publicity with an eye to good public relations.

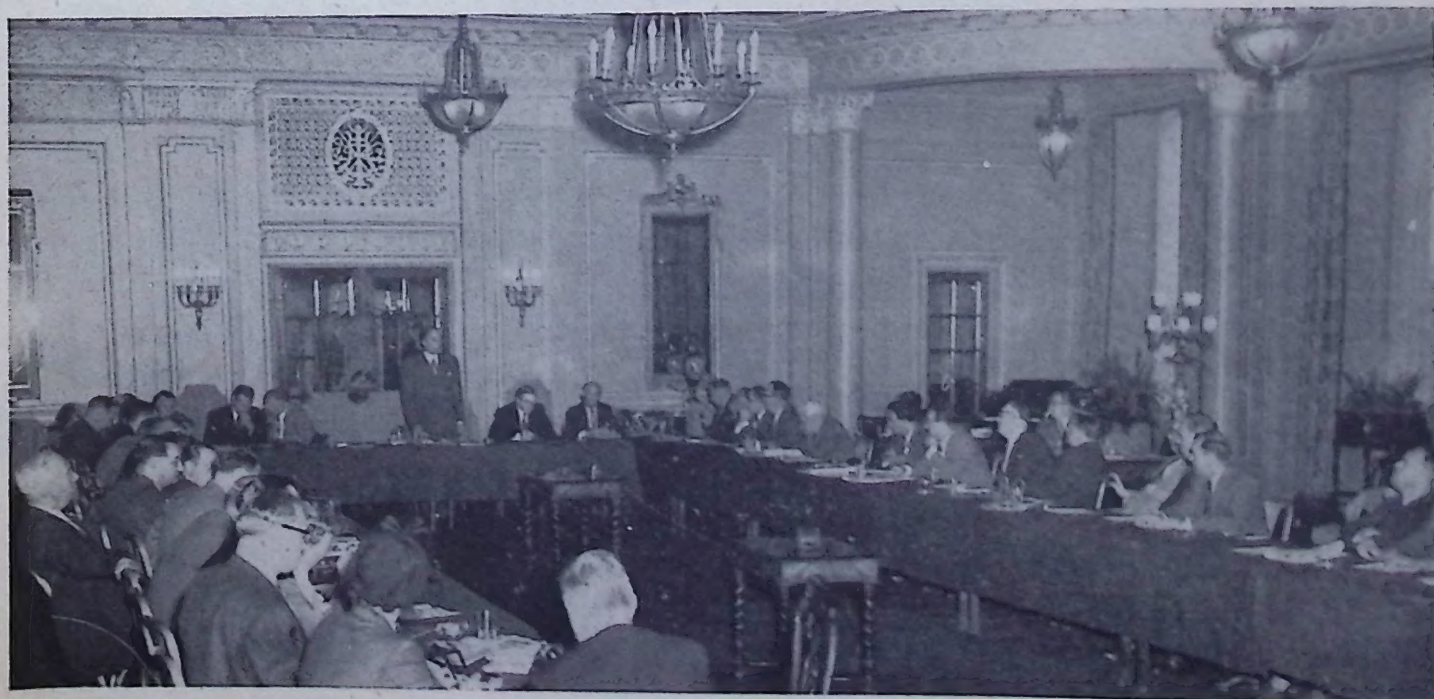
7. That production executives more regularly attend local exhibitor conventions in order to bring about a better understanding of the mutual problems confronting production and exhibition.

Exhibitors Compare Notes



Top: Gordon Spencer and P. W. Mahon. Bottom: Ken Leach and Maynard Joiner.

The CMPIC In General Session



OH BABY!... They're off... on the Year's
BIG TUNE-HAPPY
LAUGH-LILTING
CAMPUS RAMPAGE!

You'll ROAR for more - when the whole family goes to college on Daddy's G-I BILL OF RIOTS!

YES SIR, THAT'S MY BABY

COLOR BY **TECHNICOLOR**

starring **Donald O'CONNOR** • **Charles COBURN** • **Gloria DeHAVEN**

Yes Sir... 4 HIT TUNES!

LOOK AT ME ... THEY'VE NEVER FIGURED OUT A WOMAN
... MEN ARE LITTLE CHILDREN ... YES SIR, THAT'S MY BABY!

...and Introducing **BOOPKINS**
Baby of the Year!

Story and Screenplay by OSCAR BRODNEY • Produced by LEONARD GOLDSTEIN • Directed by GEORGE SHERMAN • A UNIVERSAL-INTERNATIONAL PICTURE

Empire-Universal Films Ltd.

PUBLIC HONOR

(Continued from Page 1)

millions of dollars, cannot improve our Public Relations.

Even in normal times, humans are not free from envy, and we certainly make ourselves objects of envy in our loose talk of millions. We cannot have good Public Relations when millions of people are envious of us.

I do not believe that some of the scandals which have become associated with some of the people of our industry have been the chief cause of our poor Public Relations, not that we could not very well do without these. I believe that those who are before the public should have a sense of their responsibility and a sense of obligation to an Industry which gives them so much, but our own calling of bad names, our own greed, our own trade practices, our own law-suits, have damaged our Public Relations until, today, we must really go to work to protect our own interests and our industry.

Benjamin Franklin, at the signing of the Declaration of Independence, July 4th, 1776, said, "*We must all hang together or assuredly we shall all hang separately*". The Canadian Motion Picture Industry Council has brought us all together and together we must hang, or assuredly, if we do not solve our own problems within our industry and among ourselves, our Public Relations will assuredly hang this Industry. And in such a throttling process, each of us, separately, will hang. Let us touch the dead corpse of Public Relations that it may spring upon its feet. In such a quickening effort there is the strength of a thousand men and women.

—THE EDITOR.

Trans-Canada Showings

Use This Information As Your Guide On Release Dates

TORONTO

DOWNTOWN

"Roughshod" (RKO), and "Make Mine Laughs" (RKO).

EGLINTON-UNIVERSITY

"Under Capricorn" (WB), Technicolor, with Ingrid Bergman and Joseph Cotten.

IMPERIAL

"I Was a Male War Bride" (20th-Fox), with Cary Grant and Ann Sheridan.

LOEW'S

Second Week. "Any Number Can Play" (MGM), with Clark Gable and Alexis Smith.

ODEON CARLTON

Second Week. "Ichabod and Mister Toad" (RKO), Technicolor, with Bing Crosby.

INTERNATIONAL CINEMA

Second Week. "The Queen of Spades" (BP), with Edith Evans and Anton Walbrook.

SHEA'S-NORTOWN-CAPITOL

Second Week. "It's A Great Feeling" (WB), Technicolor, with Doris Day and Dennis Morgan.

TOWNE CINEMA

Fifth Week. "Lost Boundaries" (Astral), with Beatrice Pearson and Mel Ferrer.

UPTOWN

"Sword in the Desert" (UI), with Dana Andrews and Marta Toren.

MONTREAL

CAPITOL

Second Week. "I Was A Male War Bride" (20th-Fox), with Cary Grant and Ann Sheridan.

IMPERIAL

Second Week. "Night at the Opera" (MGM), and "Piccadilly Incident" (MGM).

LOEW'S

"Madame Bovary" (MGM), with Jennifer Jones and Van Heflin.

PRINCESS

"Task Force" (WB), with Gary Cooper and Jane Wyatt.

ORPHEUM

"Home of the Brave" (UA), and "Follow Me Quietly" (RKO).

PALACE

"The Great Sinner" (MGM), with Gregory Peck and Ava Gardner.

SAINT JOHN

CAPITOL

"I Was A Male War Bride" (20th-Fox), with Cary Grant and Ann Sheridan.

PARAMOUNT

"The Barkleys of Broadway" (MGM), Tech-

nicolor, with Ginger Rogers and Fred Astaire.

STRAND

"The Hunted" (Mono.), with Preston Foster and Belita.

WINNIPEG

CAPITOL

"The Fallen Idol" (SARO), with Ralph Richardson and Bobby Henrey.

GAIETY

"The Great Sinner" (MGM), with Gregory Peck and Ava Gardner.

LYCEUM

"The Big Steal" (RKO), with Robert Mitchum and Jane Greer.

MET

Third Week. "The Stratton Story" (MGM), with James Stewart and June Allyson.

ODEON

"Christopher Columbus" (EL), Technicolor, with Frederic March and Florence Eldridge.

VALOUR

"One Night of Love" with Grace Moore.

CALGARY

CAPITOL

"The Fallen Idol" (SARO), with Ralph Richardson and Bobby Henrey.

STRAND

"Tarzan's Magic Fountain" (RKO), with Lex Barker and Brenda Joyce.

PALACE

"Rope of Sand" (Para.), with Burt Lancaster and Corinne Calvet.

VANCOUVER

CAPITOL

"The Fallen Idol" (SARO), with Ralph Richardson and Bobby Henrey.

ORPHEUM

"My Friend Irma" (Para.), with John Lund and Dianna Lynn.

PARADISE

"The Last Bandit" (Rep.), and "Hold That Baby" (Mono.).

PLAZA

"City Across the River" (UI), with Stephen McNally and Sue England.

STRAND

Second Week. "I Was A Male War Bride" (20th-Fox), with Cary Grant and Ann Sheridan.

VOGUE

"Ichabod and Mister Toad" (RKO), Technicolor, with Bing Crosby.

HIGHLIGHTS OF THE C.M.P.I.C. MEETING—Continued

Mahon Replies to Winters — Notes that Radio and Pictures Repeatedly Attacked — Film Industry Has Grown Used to Such Attacks.

Mahon — "We must try and achieve an improved relationship between our Industry and the public and to improve the medium of our public service".

Hye Bossin Cites Support of Trade Press in Canada as Important to Intra-Industry Relations and Public Relations. Two Laughs at Least — Ray Lewis Calls Canadian Film Trade Press 'Poor Relations'; Bourassa replies — "Poor Relations cannot travel to Europe".

Dick Main Cites Undertakers In Convention — Ray Lewis Replies — "Undertakers deal with Dead Bodies".
Gordon Lightstone, Producers' Delegate, Stresses Importance of "not hanging the wrong man even when justice orders a public execution".

The whole proceedings of the all-industry council at Ottawa, probably the most noteworthy gathering in the history of the film and theatre business in the Dominion, will be available in due course for those who attended the representative two-day meeting and other trade executives in due course.

The debates were recorded on an Audograph Electronic Soundwriter through the use of discs, this being the product of Northern Electric Co. Limited, Electronic Division, Belleville.

The real job of transcribing the conference recordings befell Bob Beauvais, personal secretary to President J. J. Fitzgibbons of Famous Players, who was chairman of the congress. Bob intimated that the typed verbatim report would be available in several weeks' time. It looked like a real task.

Horse Op'ras, Oaters, Thataways,
...call 'em what you will, but the fact
remains in most towns nothing
sells tickets
like a good
WESTERN!

**FISTS, GUNS OR BULL WHIP ... HE'S
READY TO TACKLE ANY KILLER IN THE WEST!**

Whip's out to
corral an outlaw
gang...and bring
them in alive!

**Whip
Wilson
HAUNTED TRAILS**
with **ANDY CLYDE**
RENO BROWNE
A MONOGRAM PICTURE

**HE'S HOLDING A "NECKTIE PARTY"
FOR GOLD-CRAZY KILLERS!**

Johnny's guns upset
a murder frame-up
...in the land of the
mother lode!

MONOGRAM PICTURES presents
**JOHNNY MACK
BROWN**

TRAILS END
with
MAX TERHUNE



SHERIFF FRAMED FOR MURDER
... till singin' Jimmy blasts the
truth from outlaw boss!



**JIMMY WAKELY
BRAND OF FEAR**
CANNONBALL TAYLOR
A MONOGRAM PICTURE

**WE HAVE
THEM!**

